

CELLULOID DIVERSIONS

The Best Little
Anime Newsletter
in the West

A Monthly Publication of the Cartoon/Fantasy Organization

Volume IV Number 9
September 1988

IN THIS ISSUE:

- * How to Start an Affiliate
- * Votoms OVA Synopsis
- * Dragon Blood Story
- * Annual Survey
- * And More....



WHAT IS THE CARTOON/FANTASY ORGANIZATION?

The Cartoon/Fantasy Organization (C/FO) is a world-wide non-profit educational organization dedicated to the enjoyment of animation and other forms of visual entertainment from all over the world and to increasing the understanding of different cultures through their popular entertainment. The C/FO is a membership-oriented, membership ran organization with no ties to any studio or production company. The C/FO is dedicated to:

- providing a forum for the discussion of animation, comic, and other visual forms of entertainment from all over the world through publications, special interest groups, and local sub-units;
- fostering communication and friendship between fans of the same, both in the United States and around the world through correspondence, local sub-units, and other activities; and
- educating the general public through publications, presentations, and screenings.

The bylaws of Cartoon/Fantasy Organization place the organization on record against video piracy and all members are required to sign a statement that they have read and understood the paragraph of the C/FO bylaws dealing with this as a condition of membership in the organization. Membership in the C/FO ranges from \$4.00 to \$18.00 per year, depending on membership class (1988 dues listed). For more information on the Cartoon/Fantasy Organization, send a legal-sized Self-Addressed Stamped Envelope to the following address and request the "C/FO General Information Bulletin".

Cartoon/Fantasy Organization
Attn: Club Information
P.O. Box 18261
San Antonio, TX 78218-0261

PUBLICATION INFORMATION

Editorial Address:

Address all contributions, subscriptions, review items, and other correspondence concerning this publication to:

Celluloid Diversions Editor
c/o Randall S. Stuke
4122 Tallulah
San Antonio, TX 78218-3452

Editorial Staff:

Editor: Randall S. Stuke
Asst. Editor: Robert W. Gibson
Contributing Editors:
Marg Baskin
Patricia Munson-Siter

SUBSCRIPTION INFORMATION:

Celluloid Diversions is currently published monthly, but this publication schedule is not guaranteed. Subscription rates are as follows (North America/Outside North America):

Sub Length	MEMBER RATE*
6 issue	\$12.00/\$24.00
12 issue	\$24.00/\$48.00
Sub Length	NON-MEMBER
6 issue	\$18.00/\$36.00
12 issue	\$30.00/\$60.00

* available to members of the general C/FO or to members of C/FO-San Antonio

Checks/Money Orders for subscriptions must be made payable to the Cartoon/Fantasy Organization and must be in US Funds drawn on a US Bank (or an international postal money order). DO NOT SEND CASH OR STAMPS. If your subscription is current (check your mailing label next to CD EXPIRES for the month and year of your last issue), you live in the U.S., and you haven't received your issue by the 20th of the month, drop the editor a line ASAP - both we and the post office make mistakes. Trades for your newsletter or fanzine can be arranged, contact the editor for more information. Please note that this publication is mailed FIRST CLASS and will be forwarded provided that you leave a forwarding address - if your newsletter is returned "Addressee Unknown" or "No Forwarding Order on File" for two months in a row, your subscription will be canceled without refund - so file forwarding orders and send the C/FO your change of addresses!

ADVERTISING RATES:

Back Cover (\$50), Full Page (\$30), Half Page (\$15.00), Quarter

Page (\$8). Prepaid discounts are available: 3 months 10%, 6 months 25%, year 40%. These rates apply to this size of issue ONLY. Advertising space is limited. All Advertising is subject to acceptance by the editor and/or the C/FO Board of Directors. Mail Order businesses must abide by the FTC's "Mail Order Rule" to advertise herein. Contact the editor for more information on advertising or to work out a custom advertising plan to suit your particular needs.

LEGAL STUFF

Celluloid Diversions is copyright (c) 1988 by the Cartoon/Fantasy Organization. All rights (except that we reserve the right to reprint the material in other non-profit fan publications and to make copies for C/FO members and other anime fans through the C/FO Archives) returned to the original artists and writers.

Permission to copy items from this newsletter for not-for-profit fan distribution is granted, provide that proper credit and copyright notice is given. If the entire newsletter is to be reprinted, it must be reprinted without modification of any kind, and it may not be reprinted in its entirety until two months after the month of publication. This blanket permission is not valid for publications which are produced for profit (or will otherwise be distributed for retail sale) or for publications that do not provide similar blanket permission for other nonprofit publications to reprint their material.

The various anime characters, series, and features depicted or mentioned in this publication are copyrighted and trademarked by their owning studios and/or creators. No infringement of their copyrights and/or trademarks is intended. Both the C/FO and C/FO-San Antonio are not-for-profit organizations and no persons or organizations reap any profits from the publication of this fanzine.

The opinions expressed herein are those of the individual authors and artists and do not necessarily represent the opinions of the C/FO, C/FO-San Antonio, or the editorial staff of this publication. Celluloid Diversions is a joint publication of the C/FO and C/FO - San Antonio.

TABLE OF CONTENTS

SEPTEMBER 1988

What is the C/FO?	2
Publication Information	2
Legal Stuff	2
August Notes	3
Editorial Mutterings	4
Anime Fandom Newswire	5
Quick Reviews	6
Roots of Treachery Synopsis	7
Quick Guide to forming a C/FO Affiliate	11
Dragon Blood: Dragonfire Descending	16
The Manga Front	20
Anime Musings	21
Letters to the Editor	23
C/FO-San Antonio Section	
August Meeting Schedule and Episode Synopses	25
Chapter Notes	26
Annual Readership Survey	Center

Artists in this issue:

Front Cover: J. Strineer
Back Cover: Dan Kellaway

Sean Cunningham (pp 10, 13)
Lee Dunning (p 5)
Tim Eldred (p 20)
John Gaydos (p 27)
Dan Kellaway (pp 9, 12)
J. Luse (pp 4, 6, 21)
Pat Munson-Siter (pp 16, 18, 19, 24)
Brad J. Shigenaka (p 14)
Sara Yovich (pp 11, 21)

SEE YOUR ARTICLES, ARTWORK,
SHORT FAN FICTION, AND/OR
TRANSLATIONS IN PRINT IN

CELLULOID DIVERSIONS

DON'T DELAY, SUBMIT
SOMETHING TODAY!

SEPTEMBER NOTES

by Randall S. Stukey

The reaction to the digest-sized format was very positive, both from the readers and from the staff (it was much easier to collate and assemble one booklet rather than two or three), so we will be staying with this format for a while. I realize that this may cause trouble for those trying to reprint this newsletter in places like *Anime Almanac*, but I feel our main duty is to please our paying subscribers, not those getting a "free" copy in another publication.

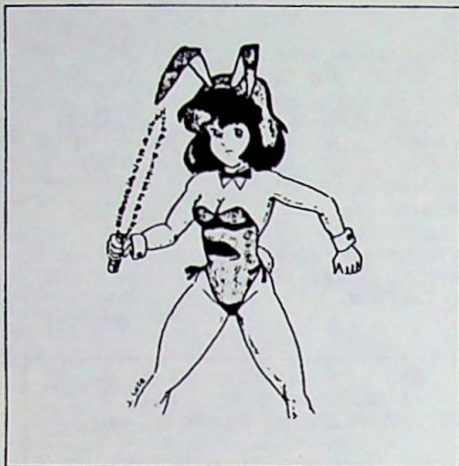
Two artists were left off the list of art credits in the August issue. The artwork on page 20 was drawn by Sean Cunningham and Lee Dunning did the piece on page 34. My apologies to these artists for this oversight.

This issue features our annual readership survey. I feel that this annual survey is one of the main reasons that *Celluloid Diversions* is "the best little anime newsletter in the west", unlike certain other anime publications, we try to provide what our readers say they want instead of what the editorial staff thinks the readers want. We cannot always provide what is requested (if no one writes it, we cannot publish it), but we try to please. Help us please you by filling out this survey and returning it. See Editorial Mutterings for more information.

Even with the annual readership survey, we have room for

a few articles. Tim Eldred turns in another first class piece of work, a synopsis of the new VOTOMS OVA, *Red Shoulder Document: Roots of Treachery*. Our second feature this month is a draft of the *C/FO Handbook* chapter on forming a C/FO Affiliate. The C/FO has had several requests for this information recently and as the *C/FO Handbook* keeps getting delayed by other projects, we are printing this information here. Quite a bit of this information would apply to starting a local anime group of any kind (not just a C/FO Affiliate). Our final feature is the conclusion of Pat Munson-Siter's second "Dragon Blood" story, "Dragonfire Descending". Rounding out the September issue, we have some quick series reviews, Anime Musings, Letters to the Editor, and a new, irregular column "The Manga Front". I hope everyone enjoys this issue.

For those of you who are wondering, I did make it to Worldcon. (Hi Pat, Barb, Denise, Carol, Seiya, Karen, Marg, Michael, David, Beverly, etc., etc.) The con was the worst-run Worldcon I have ever been to. A full con report will appear next issue - if I feel up to writing down all the gory details. As I went to be with friends and not for the programming alone, the con was not a disaster and I can actually say I had a good time. The next major con on my schedule is Dallas Fantasy Fair, Thanksgiving weekend, so I have time to recover.



EDITORIAL MUTTERINGS

Beginning our fourth year....

About this time in September 1985, I was madly attempted to do what others had told be was impossible, to start a monthly newsletter for C/FO-San Antonio that contained more than a meeting schedule and directions on how to get to the meetings. Now, three years and 34 issues later (we had to skip two issues do to time conflicts), I am sitting and looking over what my insane desire has brought forth and I am still not satisfied. Those of you who have been with us from the very beginning have seen this newsletter grow, change, and (I hope) generally improve over our first three years to the point where I believe I can say that Celluloid Diversions is the premier regularly published, non-profit, anime fanzine in North America. To be honest, I think this little zine stands up fairly well even when compared to supposedly "professional" publications like Anime Journal, Anime Zine, and Animag.

If Celluloid Diversions truly is "the best little anime newsletter in the west," however, very little of the credit should go to me. All I do it type the stuff in and layout the final product, without this publication's many regular writers and artists, this zine would be mighty small indeed. I would like to take this opportunity to thank every author and artist who has contributed to this zine in the past - without each and every one of you, this zine could not have survived, let alone become the high-quality fanzine that it is. Special thanks should go to our two contributing editors, Marg

Baskin and Patricia Munson-Siter, who have not only contributed most of this publications major articles but have also been real friends.

But there are many more unsung heroes who help bring this publication to you every month. Robert Gibson, my assistant editor, has always done his best to help this publication along. Without Ray Elliott, Shaun Howell, Brian Sutton, and Leslie Shafer providing mailing help, many issues would have been mailed several days later than they were. Thanks are also due to the editors of Out of the Chaos (nee C/FOOD Platter), of the SDF-Files, and of Nova for their assistance, friendly competition, and friendship over the years. I'll be honest, without the "Silliness Wars" and our friendly attempts to make each of our newsletters just a bit different (and, dare I say, better) than the others, I doubt that Celluloid Diversions would be anything like it is today!

Finally, and most importantly, the fanzine would be nothing without you out there reading it. There would be little point in publishing a fanzine if no one was going to read it, so without the readership, all the work of our authors and artists would be wasted. On behalf of everyone associated with the production and publication of Celluloid Diversions, I'd like to thank each of our readers for their support of this publication, especially those of you who over the years have sent in letters of support or comment and those of you who answer our annual reader survey! Without each and every one of you, this zine would not exist.

Speaking of annual readership surveys, it is that time of the year again. You'll find the 1988 Annual Readership Survey bound into the center of this issue. Please fill it out completely and return it ASAP! As many of you have noticed from previous surveys, the opinions expressed by those readers who take the time and postage to respond to this survey have a major influence on the direction taken by this newsletter and by the C/FO.

Like last year's survey, this year's has two main sections. The first section asks questions about Celluloid Diversions and the second section asks questions about the C/FO in general. Please complete both sections (even if you are not a member of the general C/FO) and return the completed questionnaire as soon as possible. As an incentive to return your questionnaires, the first fifteen paid subscribers whose questionnaires are received with ALL questions answered will have one additional issue added onto their CD subscription. A drawing will be held from among all questionnaires returned completely filled out by paid subscribers by October 10, 1988 and one lucky

subscriber will have his subscription extended by ONE FULL YEAR. Those people receiving free copies (on other than a trade or staff basis) must return a completed questionnaire by October 10, 1988 (October 30, 1988 if you do not live in North America) or your free subscription will be terminated - no exceptions.

Please participate in this annual readership survey, the CD staff need to know your honest opinions of what we are doing and how we are doing it if we are to continue to make this fanzine serve its readership. And the stress is on the word **HONEST**, we want to hear what you don't like just as much as we want to hear what you like. The results of this survey will be published in the November 1988 issue, I really hope that your opinions will be reported there!

Thanks for three great years, I'm looking forward to many more!

Ranting, Raving Randall*
Editor (Chief Protector Against Silliness)

* as I am known on the west coast (it has a ring to it, doesn't it?)



ANIME FANDOM NEWSWIRE

SAINT SEIYA REVIEW COMPLETED

The CIFO's massive Saint Seiya overview is finally complete. It is 120 full-size pages long and includes episode synopses of every first season episode and

the first Seiya movie as well as a scorecard of the saints, information on Greek mythology, the Saint Seiya manga, Saint Seiya records, and even Saint Seiya roleplaying! Pat Munson-Siter has outdone yourself with this one. The initial print run was 50 and one half of these (all that we could bring) sold at Worldcon (Thanx and a tip of the hat to Bev Headley for selling ten at the Minstrel Press table for us.) CIFO members can obtain a copy for \$11.00 postpaid and non-CIFO members can obtain a copy for \$13.00 postpaid. Make checks payable to the Cartoon/Fantasy Organization and send your orders to CIFO, Attn Seiya Review, P.O. Box 18261, San Antonio, TX 78218-0261. As the color covers must be order from out of state, please allow six to eight weeks for delivery in case will have to go to a second printing!

GUNDAM OVAS

A series of Gundam OVAs set in the seven year period between the Mobile Suit Gundam series and the Zeta Gundam series is currently in the works. Unfortunately, these are apparently being done by a different set of people that the series were.

ANIME ALMANAC TO RETURN TO MONTHLY PUBLICATION

According to a letter from Revell Walker dated September 1, 1988, base "printing services have just been restored to private organizations" which means "an immediate return to monthly service of Anime Almanac". The next issue is now scheduled for printing on September 23rd.

ANIMAG PAYS JANE MCQUIRE AND APOLOGIZES IN ISSUE #4

Animag (which is apparently now under the control of a more professional group) has paid Jane McQuire for the use of her material in Animag #1 without her permission and has returned all rights to the article in question to her. They have also apologized to Jane (in issue #4) for printing her material without permission. The boycott called by the CIFO Board of Directors is now lifted. [Animag is to be congratulated for FINALLY showing some professionalism in this matter - it's just a shame that it took them a full year to do so---RSS]

APA HASHIN DIES, NEW QUARTERLY APA TAKING ITS PLACE

Due to a few internal problems APA HASHIN has suffered since the beginning of 1988, APA HASHIN will be closing down after its 14th bi-monthly issue this month. APA HASHIN II, a quarterly apa will be started immediately to take its place. Membership in APA HASHIN II will be limited to members of the general CIFO (or to those people willing to sign the CIFO's membership statement). Current members of APA HASHIN will receive a

full explanation of the change in APA HASHIN #14. Anyone who would like to join APA HASHIN II should send a SASE, AFTER October 15th, to Randall S. Stuke, 4122 Tallulah, San Antonio, TX 78218-3452 and request a copy of the bylaws of APA HASHIN II.

NEW APA DIRECTORY PUBLISHED

Long time apa hacks may remember a publication called South of the Moon served as a list of all known apas. The last issue appeared in 1984. A new publication, The New Moon Directory, designed to serve the same purpose has just been published by Eric L. Watts of Imagination and Tim Gatewood of the NSF Apa Info Bureau. A copy can be obtained from Eric L. Watts, 14 Peachtree Park Dr NE #N-4, Atlanta, GA 30309-1308. Copies are THREE DOLLARS and checks should be made payable to Eric L. Watts.

NEW C/FO BULLETIN TO BE LATE

The August/September issue of the NEW C/FO BULLETIN will probably not appear until October. Due to a misunderstanding of exactly what the publication requirements were, the Director of Publications mailed off an incomplete issue to the Chairman who will not have time to complete the issue until after the October issue of CD is completed. The Chairman is sorry for the delay, there are only so many hours in a day. This will, of course, also further delay the C/FO Handbook. [Don't jump too hard on our Director of Publications, however, everyone has a few problems adjusting to the requirements of a new job---RSS]

ROBOTECH II TAPE A SUCCESS

According to a spokesman for Palladium Books, orders for the Robotech II videotape have been so good that it will be made available to distributors and retail stores after November 1, 1988. The suggested retail price in stores will be \$29.95 (to allow the distributors and stores to make some money). It is currently still available directly from Palladium Books for \$19.95 plus \$4.00 postage and handling at the following address: 5926 Lonyo, Detroit, MI 48210. (Tell them the C/FO sent you!)

QUICK REVIEWS

SPEED RACER

by Ray Horseman

First appearing in 1967, Speed Racer was produced by Tatsunoko of Japan as Mach Go Go Go. Fifty-two episodes were made. It was dubbed into English by Zavala-Riss (yes, it's the same voices as Marine Boy!)

Speed Racer was a young racing car driver who drove the "Special Formula Mark 5" ("Go" means "five" in Japanese). He was helped by Tixie, his girlfriend (voice: Connie Orr), and hindered by his comic relief younger brother Spridal (voice: Connie Orr) and Spridal's pet monkey Chim Chim. Speed Racer (voice: Jack Grimes) travelled the world competing in races. Occasionally, Speed's older brother, Rex Racer (voice: Jack Curtis) would compete in the "Shooting Star Nine." Each episode, Speed would outdo sore losers who would try to damage the Mark 5 or steal it.

In 1984, D.I.C. produced Pole Position with a similar format to Speed Racer, though with two main characters and two cars (which were given lots of gadgets). The younger brother became a younger sister and the monkey became a Raccoon.

GIGANTOR

by Ray Horseman

Gigantor was a 52 episode series dubbed into English from TCJ's Iron Man 28 series. First appearing in 1966, the series concerned the adventures of young Jimmy Sparks (the son of Dr. Sparks) who controlled the giant robot Gigantor, helping Inspector Blooper fight crime.

Gigantor was controlled by remote control with a very simple hand-held device which crooks often tried to steal. Gigantor had a rocket pack on its back so foreign locations could be reached. Villains such as Dr. Franken and Professor Brainy always tried to steal, destroy, or duplicate Gigantor. Dr. Franken even built his own giant robots to do battle with Gigantor.

In 1980, Tokyo Movie Shinsha remade the Iron Man 28 series, but this never reached the English-speaking countries.



RED SHOULDER DOCUMENT: ROOTS OF TREACHERY

by Tim Eldred

reprinted from APA-HASHIN #13

Okay, it's time for my observations on the new VOTOMS video and what it means to those of us following the score. After seeing several different translations of the title (thanks to those of you with the facilities to nail those kanjis), I've decided the one that best applies itself is RED SHOULDER DOCUMENT: ROOTS OF TREACHERY. As I suspected, it takes place before the TV series and gives us a look at Chirico's "origin" in Red Shoulder Battalion.

The video starts with a Gilgamesh A.T. dropship landing on the planet Odon, the training base for Red Shoulders. Platoons of hot-blooded A.T. recruits disembark in precise fashion, instructed to overcome any obstacles they meet on the way to the base itself. What they are not told is that the obstacles they will meet are the Red Shoulder pilots themselves, who launch a vicious attack on the unsuspecting recruits, turning the "training mission" into pure slaughter.

Sometime later, a group of Gilgamesh officers meet in an unspecified location to call out Yoran Peruzen, the creator of Red Shoulder Battalion, on his men's actions. Peruzen takes the flak in stride, calmly stating that his means are justified, as the survivors of these "training missions" are absolutely the best soldiers in the field and that all others were doomed to death anyway. He further strengthens his position by pointing out that the ongoing Gilgamesh push to capture planet Sunsa (which is deep inside Balalat territory) will only succeed if men such as the Red Shoulders are sifted out to spearhead the vanguard.

Hesitantly, the other generals agree to let Peruzen's "training missions" continue, so long as they are kept quiet. When Peruzen leaves, however, nervous whispers are exchanged. Once he controls the most powerful battalion in the Gilgamesh army, what will stop his ambitions from expanding?

Above planet Odon, the latest batch of recruits wonders what awaits them. One of them, Chirico, remains silent, even when baited by an arrogant A.T. pilot who insists he is afraid. A blonde recruit, Carson, demands the creep leave Chirico alone, as they are all in it together.

When they go to suit up, Carson takes Chirico aside and asks if he would care to support each

other in the field, but Chirico (ever the stoneface) does not reply. The platoon lands and disembarks, their A.T.'s gliding smoothly across the desert. Ahead stand the Red Shoulders...but before anyone can react, swarms of missiles are loosed upon the new arrivals and a new slaughter has begun!

Noticing that Carson is managing to hold his own, Chirico finds himself up against three particularly nasty Red Shoulders: Gregoru, Baiman, and Muza. They treat the situation like a game, joking about who will knock off the pigeon first, but Chirico turns out to be more than they bargained for---not only does he dodge EVERY SHOT they let go, he swiftly disables their Scopedogs (leaving them unharmed) and speeds away when a signal from base command rings out---the training initiation is over.

Chirico, Carson, and a single (wounded and traumatized) other recruit wait in a base ready room for debriefing, when in walks Liman, the base commander. Liman's assistant (your classic bigmouth 2nd-in-line) barks assignment orders at them, and Liman surveys his new men. He locks eyes with an obstinate Chirico...they will get along famously.

Chirico and Carson walk to their respective quarters under the scrutiny of their new "bunkmates" and just as Chirico begins to relax in his room (which looks uncomfortably jail-like) a big hand clamps over his mouth. Out from under the cot slides Gregoru. Baiman and Muza quickly appear as well, all taking turns beating on the new guy until they can drag him secretly into an air duct (where they have already brought Carson, as well) where they demand to know why Chirico spared them in the field. (Being spared and humiliated is an ultimate insult for men such as these.) Chirico insists that he is not a killer, which brings scorn from the others---a Red Shoulder MUST kill---if he intends to "coddle" the enemy he will not only be destroyed himself, he will discredit the whole battalion. Chirico still insists that he will not take a life, but as the argument builds, a strange buzzing fills Chirico's head. Panting, wide-eyed, he seems out of control as he reaches for Muza's throat. The others are stunned by the recruit's turnaround, but Carson shouts at them to leave Chirico alone. The buzzing stops, and Chirico regains his senses.

Angrily, Gregoru and his cohorts stalk away, leaving Chirico alone with Carson, who vows to keep an eye on him from here on out.

Training maneuvers continue as usual (with scenes directly inspired by the God's Army training in

early episodes of HOKUTO NO KEN) but Chirico does not participate.

On a visit to the base, General Peruzen observes current actions and explains to Liman why Chirico is exempt from training. Peruzen explains that Chirico does not NEED it. When Liman asks why a seemingly ordinary recruit gets so much consideration from top-level brass, we get the flashback we've all been waiting for since VOTOMS began---Chirico's birth. Almost twenty years ago, Peruzen was an espionage agent for the Gilgamesh. Stealing into a mysterious installation (unspecified, but NOT Balabant---probably Quentoid) he witnessed a bizarre sight---an infant sleeping in an elongated glass tube, surrounded by a gelatinous "womb." Activating an explosive, Peruzen blew the disturbing vision out of its chamber into dead vacuum. But as the baby floated away, it did the impossible.

It opened its eyes and stared at him.

Recovering the specimen, Peruzen hid it from the army, leaving it in an obscure village on an obscure planet where he alone knew of its origins. Now, he has set events into motion to get Chirico here, where his "gift" can be put under Peruzen's supervision.

Somewhat impressed, Liman nevertheless wants this troublesome recruit OUT of his base. Eventually, he finds the loophole he needs...an anomaly in Chirico's medical record, a crack in his hipbone. On the purest of technicalities, this renders Chirico unfit for service (this really happens---remember Deke Slayton's heart flutter?) and a target for elimination.

The dirty work is given to the soldiers themselves, who are instructed to carry out their assignment with "extreme prejudice." The fate of the battalion is at stake if he lives, for no one can be allowed back into the population with knowledge of Red Shoulders' activities.

Tossing subtly out the window, Gregoru, Baiman, and Muza grab the biggest hand weapons they can find and pursue Chirico through the base, wantonly blasting away at anything in the general vicinity.

Carson tries to help Chirico, but is knocked out when the three finally corner Chirico in a remote section of the base. Winded and stunned, Chirico stands helplessly as Gregoru levels a pistol at his head and FIRES. Suddenly, impossibly, the bullet slams into the wall NEXT to Chirico and bounces harmlessly to the floor. Everyone stares in

disbelief --- Chirico has dodged a shell at point blank range!!

Shoving Gregoru aside, Muza cuts loose with rapid fire, but his rifle only fires wild, missing Chirico altogether. Shocked, they stand in silence as Liman's voice cuts in over the P.A. --- evacuate the chamber, it will be detonated immediately.

Chuckling, Gregoru picks up the nearly unconscious Chirico and leads the group out of the explosions...they've got a special boy here!

Taking their "special boy" to the A.T. hanger, they watch him and Carson speed away in Scopedogs while klaxons go off all around them. "What are we doing," Muza asks. "Watching the fireworks," Gregoru chuckles.

Responding to the sirens, ALL the A.T. pilots mount up to chase the renegades, but the first three watch in amusement as Chirico is quickly lost in the shuffle, plunging the ENTIRE BASE into combat! Taking no chances, Liman orders the base defenses opened up and pandemonium reigns.

Hiding out in the desert, however, Carson and Chirico are spotted by a heli-patrol and cornered in a deep canyon. All around them, wave after wave of A.T.'s line up to end the fight. A long, tense moment drags by and Carson fires the first shell...but nothing happens! Tuning into the radio net, the reason becomes clear: "...repeat - do not fire! General Peruzen is arriving. Do not fire!"

Peruzen is taken to a dark room where, beaten and bruised, Chirico waits. In a long and tense conversation, Peruzen reveals his knowledge of Chirico's past, explaining that he has watched him since birth, looking for the killer instinct to surface.

At Chirico grows more tense, Peruzen awakens a pivotal memory --- Chirico as a boy, standing amid a wall of flame as a platoon of Red Shoulders advances on his home, murdering everyone in sight.

His head again fills with the buzzing, and despite his best intentions, Chirico tackles Peruzen to the floor, locking his trembling hands around the general's throat.

Staring up at his assailant, Peruzen's sight dims, his hearing fades, and Chirico's mouth moves, forming words Peruzen will never hear, presumably words of Chirico the perfect killer. Slowly, Peruzen draws his gun and brings it to Chirico's chest.

And shoots

Chirico slumps, lifeless.

Later, Peruzen boards his landing craft, looking sullenly at Liman. This was not supposed to happen. His dream of an immortal soldier was an empty one.

In the base infirmary, Carson, Gregoru, Baiman, and Muza stand over Chirico's limp, pale body. Sadly, Carson examines the chest wound (directly over the heart) and laments that Chirico never had a chance.

But then the heart starts beating again.

And Chirico's eyes OPEN.

Months later, the push for Sunsa has begun, and the attack ship of Red Shoulder squadron descend to engage the Balabant in the bloodiest conflict of the Hundred Years' War. Originally a shining, blue planet of riches, it is soon laid waste by an unending swarm of Red death.

Chirico is here, having been hidden from executive eyes by his new found friends. In the midst of the battle, Carson takes a direct hit and dies before Chirico's eyes, his final request that Chirico never stop searching for his goals --- to live on and bring peace to the galaxy of blood (I think --- this is what I would have told him, anyway). But soon afterward, it appears Chirico's friends were not as careful as they thought --- Liman appears in his command unit, finally vowing to destroy Chirico himself. The two lock on, blowing holes in each other's armor and bodies. Weakened from loss of blood, Chirico stares at the approaching Liman, and images of his childhood memory flash back and forth over the view. Abruptly, a shot pierces Chirico's visor and his vision fades.

His head is filled with a buzzing and a blinding light.

Later, he is patched up by Gregoru and the rest. The battle is over. Liman is gone.

The Sunsa mission successful, Gilgameth officers and a throng of civilians watch a procession of men and vehicles roll by in a victorious parade. Muttering congratulatory words among themselves, the brass turns its collective head toward the last set of vehicles in the parade. Growing closer now are the Red Shoulders and Peruzen stands proudly as they thunder by. Finally, the last person on the last truck comes into view. Stunned beyond words,

Peruzen realizes in horror who it is.

Chirico stares back, his mouth moving to form words Peruzen will never hear.

WHEW!

I was a bit speechless myself after my first viewing. Many questions are answered there, except one --- how in the world did we get along before this video came out? It rounds out so many rough edges I hadn't really noticed that, once again, I am astounded at how much detail there is in this show.

The most intriguing point for me is the Chirico-the-unkillable element. Peruzen's obsession here is the same that Jan Paul Rochina felt as Chirico continuously slipped through his fingers, repeatedly escaping certain death on many occasions. And it's all there right from episode 1. Remember what I said about stories with so many details that one element always has something else supporting it? Now you know why I really like VOTOMS.





QUICK GUIDE TO FORMING A C/FO AFFILIATE

by Randall S. Stukeby

A complete chapter of the C/FO Handbook will be devoted to starting a C/FO Chapter or a C/FO Affiliate, however, as the C/FO Handbook has not been published as of this printing, we have decided to bow to pressure and give a quick rundown on the requirements for becoming a C/FO Affiliate (Chapters rules are very complex and will have to wait for the C/FO HANDEBOOK).

WHAT IS AN AFFILIATE?

A C/FO Affiliate is a completely independent anime/manga fan group with similar goals, purposes, and ideals as the C/FO that elects to affiliate with the C/FO and is accepted as a C/FO Affiliate by the Board of Directors of the C/FO. Unlike chapters, which are directly subordinate to the C/FO, affiliates are completely independent groups.

WHAT REQUIREMENTS MUST A GROUP MEET TO BE ELIGIBLE FOR C/FO AFFILIATE STATUS?

To be eligible for C/FO Affiliate status a group must meet the following requirements:

- 1) The group must be NON-PROFIT.
- 2) The group must be democratic.
- 3) The group must be independent of any affiliation with any business or profit-making entity (Note that C/FO Affiliates can be affiliated with other non-profit anime fan clubs so long as becoming a C/FO Affiliate does not violate their rules)
- 4) The group must actually be a group (at minimum of six people, at least one of whom must be a regular, full, or staff member of the C/FO).

The group must agree (by two-thirds vote) to abide by the rules governing C/FO Affiliates in the 1988 C/FO Bylaws. These rules are summarized below:

- a) C/FO Affiliates must give at least a 10% discount on any dues or donations required for membership in the affiliate to any general C/FO member desiring to join.
- b) Neither the C/FO Affiliate nor any of its members (whether C/FO members or not) may sell or trade dubs of videos or TV shows for profit.
- c) C/FO Affiliates must pay their annual

chartering fee (currently \$10 a year) each year within two weeks of its due date.

d) C/FO Affiliates must file one report on its officers, membership, and activities once a year within two weeks of its due date.

e) C/FO Affiliates must maintain an affiliate mailing address and must inform the C/FO of any changes thereto within seven days.

f) The C/FO has the right to reprint (non-profit and with credit) anything published by a C/FO affiliate.

g) C/FO Affiliates are completely independent groups --- C/FO Affiliates shall have no say in C/FO affairs (as a group) and, except for the requirements of the 1988 C/FO Bylaws which must be met by the affiliate group, neither shall the C/FO have any say in the internal affairs of the affiliate. Neither the C/FO nor an affiliate shall be responsible for the actions, finances, and or debts of the other.

If you have a group that can meet the above requirements and is willing to agree to abide by the rules for C/FO Affiliates, your group may petition the C/FO Board of Directors for C/FO Affiliate status.

C/FO Affiliates have the following privileges:

- 1) The right to call themselves "An Affiliate of the C/FO". For example, Anime Club of South Park - An Affiliate of the C/FO --- but not "C/FO-South Park" as the right to use the C/FO's name as part of a local group's name is reserved for C/FO chapters.
- 2) File copies of issues of the NEW C/FO



BULLETIN for your group's library.

3) The right to reprint materials from the general C/FO's publications in your group's non-profit publications with appropriate credit and proper copyright notice.

4) Slight priority for your group (not for individuals within your group) in obtaining copies of tapes from C/FO-San Antonio's Tape Library.

The above requirements for a C/FO Affiliate are much less demanding than the requirements for a C/FO Chapter. However, any group that meets these requirements is well on the way to meeting the requirements for C/FO Chapterhood, should the group ever desire to do so.

STEPS IN FORMING A C/FO AFFILIATE

STEP 1. NOTIFY THE GENERAL C/FO THAT YOU ARE ATTEMPTING TO FORM AN AFFILIATE

Notifying the general C/FO is easy, simply write a neat, readable letter giving all the information requested below to and mail it to the following address with an SASE for the C/FO's reply.

Cartoon/Fantasy Organization
Attn: Affiliate Formation Notice
P.O. Box 18261
San Antonio, TX 78218-0261

In your letter, you should clearly state the following information:

- 1) The proposed name of your affiliate (which may not include "C/FO" or "Cartoon/Fantasy Organization")
- 2) The time and place and frequency of its meetings (if you know this at this point, you may not --- if not, don't worry about it)
- 3) The name, address, and phone number of a person who can be contacted by people interested in joining the affiliate. (That's probably you at this point).
- 4) A signed statement to the effect that you have read the C/FO's rules on affiliates and that you intend to fully abide by them.

When this notification is received by the general C/FO, your group will be added to the chapter/affiliate roster as a group attempting to form an affiliate. (This doesn't mean that it will immediately be added to C/FO publications, however - we can not afford to reprint them every time something changes!) Your group will be listed in the ANIME NEWSWIRE section of the next issue of CELLULOID DIVERSIONS and if you remembered



to provide the SASE with your letter, you will be provided with a list of the names, addresses, and phone numbers of general C/FO members in your area (if any - we cannot give you names if there are not any members in your area). It is up to you as group organizer to keep the general C/FO informed as to your progress - you will not be getting any letters from the C/FO asking for a status report. If the general C/FO does not receive a status report at least every two months, your group will no longer be listed as a group attempting to form an affiliate!

Now that you have all the red tape out of the way, you are ready for the real work of organizing a affiliate.

STEP 2. PLAN AND HOLD YOUR FIRST MEETING

This is the big step, in fact it is so big that we will break it up into several sub-steps:

1) **FIND A PLACE TO MEET:** In most towns and cities this is not as hard as it sounds. Try your local library or recreation center. How about a community center, a comic shop, a independent specialty bookstore, etc.? If you live in an apartment complex, you can probably use its clubroom for a small deposit and/or rental fee. As a last resort, you can probably hold the first few meetings in your own house or apartment (unless, of course, you have reason to suspect a huge turn-out!)

2) **ACQUIRE SOME ANIMATION TO SHOW:** If you do not have any animation to show, you'll need to acquire some. If you are in the Los Angeles or San



Antonio areas, this is relatively easy, go to the meeting of one of the CIFO chapters or affiliates that meet in the area and talk to the programmers, chances are they'll be able to steer you to someone who can help you. If you don't live in Los Angeles or San Antonio, you can still acquire animation --- you'll just have to plan much further in advance of your first meeting.

Write to one or more of the following individuals and explain what you are trying to do. While all the people on this list have shown interest in helping new chapters get a video library started, you should not expect overnight miracles (and just because a person is on this list does not he/she will always be to be help --- a video machine may be down or he/she may just lack the time and/or the interest). Most of these people hold down full-time jobs and/or have families and other interests to occupy their time --- not to mention that they may have a one or two MONTH backlog of taping to do at any given time! When you write, do not expect an immediate response, do not send a tape until you get permission to do so, BUT DO ENCLOSE A SASE (if you fail to enclose a SASE, do not get upset if you do not get a reply).

Barbara Edmunds
7309 Pershing Road
Cheyenne, WY 82001-9710
(307) 632-6947

Ann Nichols
4864 Sioux Ave.
Sierra Vista, AZ 85635
(602) 378-6596

Pat Munson-Siter
9238 B Lincoln
Ellsworth AFB, SD 57706
(605) 923-1137

CIFO-SAN ANTONIO
c/o Randall Stukeley
4122 Tallulah
San Antonio, TX 78218
(512) 655-2678

If a phone number is listed, feel free to call, but do so at a reasonable hour (say between 7pm and 9:30pm AND THAT'S between 7pm and 9:30pm in the time zone OF THE PERSON YOU ARE CALLING). If you do not, expect to be hung up on (at best) and forget about getting any help from that person.

Please be polite and patient. Do not "demand" help, tapes, or even information or I can almost promise you your letter will be trashed. REMEMBER, these members and chapters are going out of their way to do YOU A FAVOR, they do not "owe" you anything --- If they cannot get you a the exact material you want or cannot have it done by the date you have set for your meeting, BE FLEXIBLE --- change your request and/or your meeting date. Make your requests reasonable, don't require episodes in a specific order on the tape, with commercials cut out, or any other time-consuming requests. If you are told that certain brands or types of tapes are unacceptable, don't send them. And no, a two or three month wait for the return of a tape is NOT UNREASONABLE (no matter how it may seem so to you) --- just remember that these members have other things to do besides make copies for you! Be prepared to provide the tapes and FIRST CLASS postage both ways. Not everyone lives near a convenient UPS drop so don't expect UPS shipment even through it would be cheaper for you!

The above assumes you have a VHS machine (VHS is definitely the most popular format in this club). If you do not, write them anyway, perhaps they can point you to someone who can help you.

When acquiring animation for your first few meetings, try to get a wide variety of material and make sure some of it is in ENGLISH (JONNY QUEST, STARBLAZERS, and ROBOTECH usually go over fairly well) or is subtitled in English (with computer subtitling, several features have now been subtitled by fans). Try to get a balance of genres too! (That means don't show all giant robot shows or all sports shows or all comedy shows or all...) A couple of final suggestions: First, try to get high quality copies: a good, clean picture can make a good impression on potential members. Second, if you are going to show material in Japanese, try to select stuff that you know something about and can explain to others.

3) ADVERTISE YOUR MEETING: Now that you

have a place to meet and some stuff to show, you have to attract people to come to the meeting. Flyers in area comic shops or specialty bookstores (especially those that carry anime materials) are a very cost effective way to advertise your meeting. Make your flyer as flashy as you can --- you want it to attract attention! Another source of publicity are your local papers (especially the weeklies). Send out a press release to the local papers (check with your local library for information on how to prepare a press release). It will not cost you much and if even one paper prints something on your meeting, you will have received far more than you have spent in free advertising! You might also try writing a letter to the editor announcing your club's first meeting. If you keep it short, even some of the big city dailies will print it! Radio and TV are usually out, but if you know the right people and a local radio station has a talk show --- go for it! If there are any SF/F clubs in your area, be sure to let them know what you are doing --- their members are potential members of your CIFO Affiliate as well (and don't be so dumb as to schedule your meeting at the same time as another [similar type of] club's meeting, unless it simply cannot be avoided!)

YOU SHOULD START ADVERTISING THE MEETING ABOUT TWO TO THREE WEEKS BEFORE IT OCCURS WITH FLYERS, IF YOU ARE LUCKY ENOUGH TO OBTAIN ANY OTHER FORMS OF PUBLICITY, TRY TO ARRANGE THEM TO OCCUR DURING THE WEEK BEFORE THE MEETING.

4) YOUR FIRST MEETING: Unless the world is simply conspiring against you or you have not done a good job of advertising your meeting, a least a few



curious folk should show up to see what is going on --- even if they don't stay for the whole show. If they do, see that they have a good time. Explain what the CIFO is and how to join (pass around a copy of the CIFO's General Information Flyer and any copies of the NEW CIFO BULLETIN and CELLULOID DIVERSIONS that you might have). If only 3 or 4 people show up, don't despair: every chapter or affiliate the CIFO has ever had started out small!

If the world is against you, perhaps no one will show up. Again, don't despair. Try again next month --- perhaps on a different day or at a different time. Don't give up! All but the smallest towns can probably support a CIFO Affiliate if you are willing to work at it.

Assuming a few people do show up, let them help you plan your next meeting. Perhaps a different time or place would be more convenient for them. Let them help you plan what to show at the next meeting (but don't promise to show things you do not have at that very moment --- you may not be able to get a copy in time.) If anyone seems really interested, try to talk that person into joining the CIFO (making copies of the CIFO's current general information flyer and membership application is a good idea - the CIFO will be happy to provide you with ONE if you ask for it with a SASE, but you will have make, and pay for, any copies of it that you wish), but don't push it --- the club will sell itself to an anime-interested person (eventually) if you only let it!

STEP 3. GET YOUR AFFILIATE ORGANIZED.

Once you get four to six members for your group and have held a few meetings, it will be time to decide exactly how your affiliate is to be organized and to formally request affiliate status from the general CIFO board of directors. The level of organization of CIFO Affiliates varies greatly. However, the 1988 CIFO bylaws requires affiliates to be democratic.

Although no bylaws or charter is required of CIFO Affiliates, the CIFO strongly encourages affiliates to be formally organized and have established written rules for two major reasons:

a) Fandom is (unfortunately) well-known for its personality conflicts, dictators, and fan feuds --- while having established rules cannot PREVENT such things from happening in your affiliate, they certainly can help limit them because the rules are there in writing; they are known facts that cannot be easily changed by the whim of a fan dictator or feuding splinter group. There have been numerous problems with things like this in CIFO chapters and affiliates in the

CELLULOID DIVERSIONS ANNUAL READERSHIP SURVEY - 1988

This annual survey is your best chance to help influence the future of Celluloid Diversions and the general Cartoon/Fantasy Organization. Please take the time to answer all of the following questions and return this survey AS SOON AS POSSIBLE. There are no "correct" answers, this survey is simply an attempt to find out what the members would like! All paying subscribers who return this form completely filled out so that it is received by OCTOBER 10, 1988, will be entered into a drawing for a free ONE YEAR subscription to Celluloid Diversions - so fill out and return your form NOW! Return completed forms to: C/F0, Attn: CD Survey, P.O. Box 18261, San Antonio, TX 78218-0261

PART 1. CELLULOID DIVERSIONS SURVEY

Section I: Please rate the following regular columns and features (not all of which appeared in this issue) on a scale of 1 (horrible) to 10 (superb) - 5 is AVERAGE and 0 means NOT READ or NOT SEEN.

_____ What is the C/F0?	_____ C/F0-San Antonio Schedule and Episode
_____ Publication Information	_____ Synopses
_____ Legal Stuff	_____ C/F0-SA Chapter Notes
_____ Monthly Notes	_____ Anime Trading Post
_____ Editorial Mutterings	_____ C/F0 Suggestion Box
_____ Anime Fandom Newswire	_____ Major Articles on Anime Series or
_____ Anime Musings	_____ Features
_____ The Manga Front	_____ Short Articles on Anime Series or
_____ Yaunda's Notes from Japan	_____ Features
_____ Wishful Thoughts	_____ Anime-Related Fan Fiction
_____ Letters to the Editor	

Section II: The following major articles or insert booklets have appeared in CD. Please rate each one on a scale of 1 (horrible) to 10 (superb) - 5 is AVERAGE, 0 means NOT READ or NOT SEEN.

_____ Hokuto no Ken (Pt II) booklet	_____ Heavy Metal L-Gaim Overview booklet
_____ Gatchaman Overview booklet	_____ Genesis of the Giant Robots article
_____ Zillion Overview booklet	_____ Sprungle Overview article

Section III: Please rate each of the following newsletter/fanzines on a scale of 1 (horrible) to 10 (superb) with 5 meaning AVERAGE and 0 meaning NOT SEEN or NOT READ in each of the following categories. You need only place a 0 in the OVERALL column to indicate that you have not seen or read the publication in question!

PART 11: GENERAL C/FD SURVEY

This is your chance to give your opinions on the future direction of the General C/FD. Again, there are no correct answers, we are just trying to get a feel for what the membership would like.

Section I: Answer the following questions about your current general C/FD membership status.

1) What is your current membership status in the general C/FD?

I am a Regular, Full, or Staff member.

I am an Associate member.

I am NOT currently a member, but I have been in the past.

I have never been a member.

2) If you are NOT a current member of the C/FD, please check the MAIN reason why you are not a member.

I cannot afford to join.

I refuse to sign the membership statement on for-profit tape-dubbing

A local group fulfills all my anime needs.

People have told me bad things about the C/FD.

Section II: Please rate each of the following national/international anime fan clubs based on how well they have fulfilled their obligations (newsletters and such) and how well you believe them to be. ONLY rate those fan clubs of which you are or have been a member of! Please rate each one on a scale of 1 (horrible) to 10 (perfect, could not improve) (5 is average, 0 means HAVE NEVER BEEN A MEMBER).

American Alliance for Japanese Animation (AAJA)

Anime Haashin

Books Nippan Animation Fan Club

Boston Japanimation Society

Cartoon/Fantasy Organization (before 1988 reorganization: chapter-centered)

Cartoon/Fantasy Organization (after 1988 reorganization: member-centered)

Denver Anime International

Earth Defense Command (before 1987 reorganization: para-military structure)

Earth Defense Command (after 1987 reorganization: no longer para-military)

Japanese Animation Network

JASFA

4
2) Do you feel that chapters and affiliates are really a necessary part of the C/FO?

Both chapters and affiliates are an important part of the C/FO.

The C/FO should keep chapters and drop affiliates.

The C/FO should keep affiliates and drop chapters.

Neither chapters nor affiliates should be a part of the C/FO, local groups should be completely independent.

3) Several members would like the C/FO to start a video library. If we did and set the following rules for obtaining copies, what would your opinion of the project be?

1) regular, full, and staff members could request up to six dubs a year.

2) regular, full, and staff members paying a \$30 annual library support donation could request up to 12 dubs a year.

3) regular, full, and staff members paying a \$60 annual library support donation could request up to 24 dubs a year.

4) if a point system is put into effect (see question 1), members could earn points by donating material to the library and could spend points for additional dubs.

Money collected from the library support donations would be used to purchase dubbing equipment and a laser disk library for the club. Membership in the C/FO would be required to obtain copies so that the club would be protected under the educational fair use provisions of Japanese copyright law.
I do not like this idea.

I like this idea, but would not/could not donate.

I like this idea and would probably make a \$30 library support donation.

I like this idea and would probably make a \$60 library support donation.

Section V: Please rate the job being done by the current C/FO officers. Please rate each one on a scale of 1 (horrible) to 10 (superb) with 5 being AVERAGE and 0 meaning no opinion.

Randall Stuke, C/FO Chairman (Executive Committee Member)

Pat Munson-Siter, C/FO Vice Chairman (Executive Committee Member)

Ray Elliott, C/FO Director of Finance (Executive Committee Member)

Ann Nichols, C/FO Director of Operations

Barbara Edmunds, C/FO Director of Activities

David Merrill, C/FO Director of Publications

Paul Sudlow, Eastern Regional Representative

PART III: ANIME BY MAIL-ORDER

Please rate each of the following anime-related businesses on a scale of 1 (horrible) to 10 (superb) based on your dealings with them in the past year (only) with 5 meaning AVERAGE and 0 meaning NEVER DEALT WITH in each of the following categories:

- SPEED** - how quickly is your order filled (5 means 4 to 6 weeks)
VALUE - do you get a good value for your dollar.
RESPONSE - how quickly does the company respond to problems and inquiries on the status of your order (5 means 4 to 6 weeks)
OVERALL - how would you rate the company overall in comparison to other NON-ANIME mail order companies you have dealt with.

SPEED VALUE RESPONSE OVERALL

Anime Zone (Minstrel Press)

Books Nippon

Forbidden Planet

Kensington Gardens

Kimono My House

Melody Records

Nikaku Animart

One of a Kind Cartoon Art

Pony Toy-Go-Round

Wyvern Web Graphics

PART IV: INFO ABOUT YOURSELF

Name: _____

Address: _____

____ Macross Fan Club
____ Panime
____ Robotech Defense Force
____ Robotech Fan Club
____ SDF-Fort Worth
____ Starblazers Fan Club

Section III: The following are possible goals for the C/FD, please place a 1 by the goal you believe to be most important, a 2 by the goal the should be persuaded second, a 3 by the third most important, etc. (Remember that when you say goal "A" is more important than goal "B", you are telling the C/FD leadership to spend more time and money on goal "A" than on goal "B".)

____ Attempt to inform the general public about animation
____ Get more chapters/affiliates and provide services to chapters/affiliates
____ Lobby to get more good animation on the air in North America
____ Provide information to members through publications
____ Run a national animation/manga convention
____ Set up a video library for members
____ Set up an animation/manga computer bulletin board
____ Unify anime fandom under one organization

Section IV: Answer each of the following questions by checking the ONE blank that best describes how you feel.

1) A proposal has been made to abolish the Staff membership and replace it with a point system that would award points for providing services to the general C/FD (recruiting new members, writing articles, running apas, serving as a general C/FD officer, etc.). The points earned during a membership year could be applied to reducing the cost of your membership renewal. What do you think of this proposal?

____ Reject it and keep Staff memberships.
____ Adopt it
____ Adopt it, but provide some points for doing work for chapters/affiliates even if it does not directly benefit the general C/FD.

_____ anime news	_____ news of other anime fan groups*
_____ manga news	_____ chapter/affiliate news*
_____ C/F0-San Antonio material	_____ SF/F in general*
_____ anime roleplaying*	_____ Info on Japan & Japanese Culture*
_____ Japanese Live Action TV*	_____ letters to the editor
_____ Tape trading info	_____

4) If you subscribe to Celluloid Diversions, do you feel that you are getting your money's worth?

_____ All the time	_____ Once in a while
_____ Most of the time	_____ Almost never
_____ Some of the time	_____ I do not subscribe

5) Many people seem to think that this newsletter would look better laser-printed. This would add \$12.00 a year to the subscription price. What is your opinion of this?

_____ Laser printing is very important, I would pay twice that to have it.
_____ Laser printing would look nice, I'd pay \$12 a year to get it.
_____ Laser printing may look nice, but it is not worth paying more for!
_____ I would allow my subscription to lapse before I'd pay more for laser-printing.

Section V: Answer the following short answer questions.

1) What would you like to see most in CD that you are not seeing now?

2) What are you seeing in CD that you'd most like to not see any more of?

past, having written rules adopted by the membership will help prevent problems in your group.

b) Chapters and Affiliates without such established rules often exist only as long as their founder is active. If he/she leaves the group, the group often dies because it is used to having all its decisions made for it (not to mention having all the work done for it) by its founder.

REMAINING AN AFFILIATE OF THE C/FO

To remain a chapter of the C/FO, a chapter must:

- * maintain at least 1 chapter members who is a current dues-paying regular, full, or staff member of general C/FO at all times.

- * file a complete annual affiliate report within two weeks of its due date.

- * pay its annual affiliate chartering fee within two weeks of its due date.

- * keep the general C/FO apprised of its current mailing address - and all changes thereto must be reported to the C/FO within SEVEN DAYS of the change.

- * not allow for-profit dubbers as members or as meeting attendees

Note that it is the affiliate's responsibility to obey these rules and to state in touch with the C/FO --- the officers of the general C/FO are NOT required to write and remind any affiliate that its annual report was due yesterday or that it must pay its chartering fee now. The affiliate is required to do these things itself, without constant reminders from the general C/FO!

Any affiliate which fails to do any ONE (or more) of those things listed above will be dropped from the chapter/affiliate roster by the C/FO Board of Directors - and will lose the right to call itself "An Affiliate of the C/FO".

THINGS AFFILIATES CANNOT DO UNDER THE BYLAWS

There are only a few other limitations and special requirements imposed on affiliates by the bylaws. These are listed below. Any affiliate violating any of these limitations or requirements will have their affiliate relationship with the C/FO terminated by the C/FO Board of Directors.

- * Affiliates must operate as not-for-profit organizations. No affiliate monies may be used to fund or operate profit-making ventures unless all profits made from the venture are placed in the chapter treasury and expended only for non-profit purposes. Some examples of things that cannot be done: an affiliate newsletter cannot be sold for profit in stores and the like if the editors and staff of the newsletter are making any money from the venture; script translations produced by the affiliate (that is, the printing and/or translation is funded, even in part, with any affiliate funds) must either be sold at cost or all profits must be placed in the affiliate treasury; etc. These rules may seem harsh, but they are necessary to ensure the non-for-profit status of the general C/FO. Failure to follow these guidelines may not only result in your affiliate relationship with the C/FO being terminated, but may result in criminal prosecution by the IRS. (If members of your chapter wish to publish things both for the affiliate and for profit, there is no problem so long as no affiliate funds are used for the publication and the affiliate is not listed as the publisher. That is, those members wishing to do stuff like this for profit should form their own company that is separate from both the C/FO and your affiliate.)

- * Affiliates must not accept or retain members who trade tapes or sell tapes for profit! Members of your affiliate cannot charge money or extra blank tapes to make copies for other people. Regular attendees of your meetings will be considered members of your affiliate for this purpose. Animation is copyrighted, technically even making copies at no profit or charge whatsoever is illegal under American law, but a major loophole in the law which generally prohibits a copyright owner from collecting damages above the profit made by the person making copies makes it not worthwhile to bother with people who are not making a profit. Please note that none of the common dodges around this no-profit rule (such as not charging for the tape but charging for one's "personal services" in making the tape, or charging \$5.00 a tape for "wear and tear on the machine", etc.) will be accepted by the C/FO.

DRAGON BLOOD:

Dragonfire Descending (Part 2 of 2)

by Pat Munson-Siter

No, not defense! Neko's attack was violent and murderous, the cosmo-powered blow aimed for his head. Cephus blocked it and ducked out of the way, only to find her other fist aimed at his stomach as she anticipated his moves. Cephus leaped backwards and counterattacked with his morningstar, the soreness in his stomach muscles telling him he was better off keeping Ankoku Dragon at a distance. Not only was Neko nearly his height, but it was painfully obvious that she had, if anything, increased her physical strength since their sparring match months ago. Further, she knew how to use it to best advantage. Which was not surprising, considering how thorough her training had been.

Neko blocked the morningstar with her shield, feeling the power behind the blow as it jarred her whole arm. The two combatants faced each other for a moment, Cephus whirling his morningstar over his head, Dragon with her shield in guard position, right arm held ready as she prepared another attack of her own. She was peripherally aware of the six guards, who were now off to one side as they watched the battle with considerable interest. Probably taking bets with one another on how soon Cephus would defeat her. She'd do her best to negate those bets...

Spectral fires licked around both Ankoku Saints,

visible manifestation of their cosmos' power. Cephus' was red-gold, its core darkening to magenta. Dragon's was a silvery green, its edges deepening to blue-green. The guards watched with some awe; the two power fields were nearly identical in size to their trained vision. Cephus' began to assume humanoid form, and Dragon's formed itself into her namesake as both released their attacks.

Multiple morningstar-headed chains lanced toward Neko, then were caught in the powerful vortex created by her dragon death wind attack. Cephus whipped one of his chains around, deflecting Neko's newest blow to his body, but as she went past him one of her hands came up, whipping backward so its "knife edge" struck her opponent in one arm just



below the shoulder armor.

Blood stained the torn fabric on Neko's upper leg where one of the morningstars had gotten through her "tornado" and ripped flesh where it was unprotected by armor. Cephus clutched his upper arm, frantically trying to rub life back into the paralyzed limb. Neko stumbled slightly, the combination of uneven ground and damaged muscles momentarily betraying her. Before she could catch her balance, Cephus had used his good arm to direct his chains to wrap around her right arm. He jerked, but Neko had found her footing and resisted the pull. He jerked harder the second time, knowing his greater strength would prevail eventually. Neko used that attempt to yank her off her feet to assist her own leap toward the Ankoku Saint, feet first in a forward kick. Cephus barely caught the metal-shoulder foot on his arm guard, but was still knocked down by his opponent's mass, his chains flying free. Neko somersaulted over his head, landing several yards past her opponent, coming down into a guard position. Cephus had also come to ready, his chains once more hovering under the power of its owner's cosmo, the morningstar on its end like some deadly flower swaying on the end of its dark-colored stalk. Cephus' left arm was still numb, but he was beginning to be able to move his fingers.

The chains leaped out at Neko, multiplying like hydra heads. Dragon countered with yet another dragon death wind, the force of the tornado spent deflecting the hard-driven maces before it could do damage to Cephus himself. Then she realized the attack had been a trick - as the other end of the chain, having been sent creeping along the ground toward her, wrapped itself around her lower legs and feet. She was reaching for the chain itself when the morningstar-tipped end snaked around her shoulders and whipped tight, including a loop around her neck. She worked one arm free and grabbed at the length of chain held by Cephus, but despite that effort could feel the metal tightening even further around her, cutting into whatever unprotected flesh it lay against. She could ignore the pain; what she couldn't ignore was the breath slowly being forced out of her, the length around her throat simply adding to the problem.

"Ah, you fought well, Nekochan," Cephus smiled coldly at the woman struggling at his feet, commanding his weapon to continue tightening its coils around her. "You may have developed enough power to be placed as Silver, Ankoku Dragon, but you don't have the experience yet to successfully fight a fully-trained Silver Saint. Now, do I kill you here, or take you back - in chains, of course! - to Death Queen Island?"

"The battle is not yet over, Ankoku Cephus," Neko thought grimly to herself, concentrating on the chains she still held in her hand. The mystic metal would not give, but their master was vulnerable...if Cephus could channel his energy through them, then perhaps she could discharge her Nekochan... he tried to whisper as he suddenly realized what was happening, as she bent him back over her knee - until he heard his own spine snap and darkness took him.

Neko let the lifeless body collapse at her feet as she slowly stood to face the guards who remained. They faced her warily, unsure of how much strength remained in the exhausted renegade. She parried two thrown spears, never feeling one slice open her left arm as she used the last of her energy in a final dragon death wind attack. The six, close enough to be caught by the full power of her blast as well as clumped together, went flying and did not get up from where their broken forms fell. Neko swayed on her feet, vision blurring, aware of a deep chill in the air. She went to her knees, feeling strength drain out of her like the blood rapidly staining the ground at her feet from her numerous deep cuts. She struggled to keep her eyes open, realized that the mist had somehow turned to snow while they had fought. Then vision - and everything else - faded. She never felt the impact as she fell to the rocky ground.

A warmly-dressed form cautiously approached, eyes narrowing as the man realized that the woman was indeed clad in the utter black of the Ankoku Saints. cursory examination of her opponents revealed that Neko's actions had been more than thorough. Neither Ankoku Cephus or the six guards would ever serve Ares again. They were now under the command of Hades...

Ankoku Dragon was yet alive, if barely. She had fought the evil ones with courage and strength, and yet...she too wore Ankoku Cloth. Did his obligation extend to saving her life?

Somewhere in her inner darkness, Neko seemed to hear distant voices. By concentrating she could almost make out the words...

"This thread is so bright, it seems a shame to cut it at such a short length," spoke one.

"Not yet, sister. I have plans for this one. She it will weave into the pattern and connect these sections here, and here and there..."

"I see, sister. But here the thread runs so thin, and has darkened..."

"I know. But it will be of further service to us, sister. Hold your shears!"

"Very well. Let us see how well it weaves into the pattern as a whole, then.

The voices faded, and with them Neko's memory of the words. Pain lanced through her body, and Ankoku Dragon gasped as hands turned her over and probed her wounds. She pried her eyes open, teeth clenched to hold back a scream as fire momentarily seemed to engulf her. There was white all around her...

Slanted eyes, white hair, and a deeply lined face that must have once held great beauty to still retain such handsomeness in age were scant inches from hers. The dark eyes were intent as he held a hand above the deep cut on her arm. Golden fire descended from his hand and into her arm. She could see the wound close, and knew at once that this man was no normal human, but a Saint himself - and one who was an expert at healing, an art the

Ankoku Saints had often discussed but which none had a hint of, let alone an understanding.

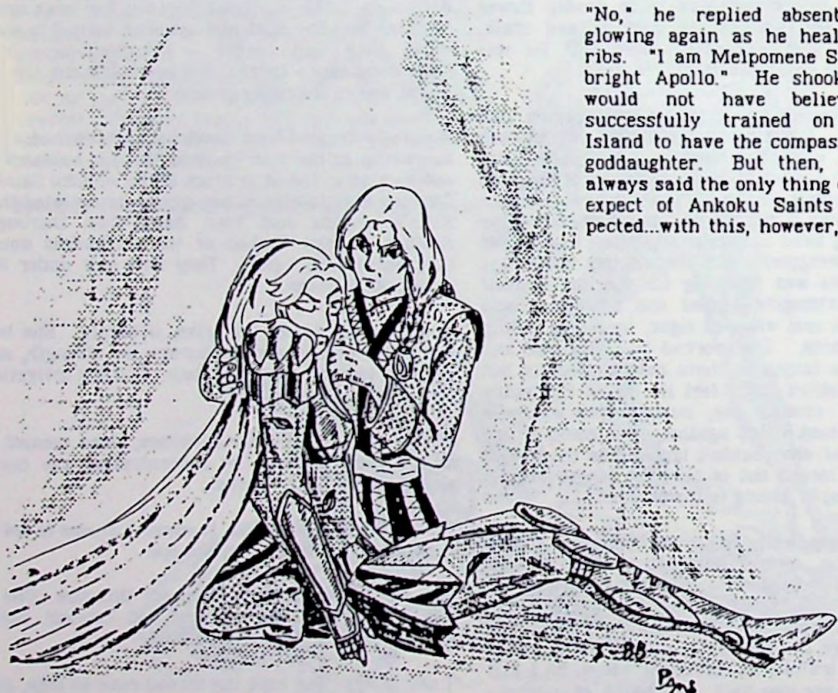
"Don't move, Ankoku Dragon," the old man's deep voice commanded her. "I have only begun to heal your injuries, and if you move you will aggravate them."

"Hai, master, and arigato," Neko replied faintly.

"Do not thank me Ankoku Saint! You helped save my goddaughter, so I am under obligation to you. If I were not..." The old man shook his head. "I had seen your opponents earlier today, and when I returned home the villagers told me what had happened. I guessed these -" a jerk of his head indicated the dead around them "- were the ones you had warned my kinsmen about, and followed in case I should be needed."

"You were, Saint-sama," Neko whispered, grimacing as he examined her sore ribs, where Cephus' chains had gripped so tightly. "You are not one of Ares'. Are you one of Athena's Saints?"

"No," he replied absently, his cosmo glowing again as he healed the cracked ribs. "I am Melpomene Saint, servant of bright Apollo." He shook his head. "I would not have believed one who successfully trained on Death Queen Island to have the compassion to save my goddaughter. But then, my old Master always said the only thing one could really expect of Ankoku Saints was the unexpected...with this, however, my debt to you



is cancelled."

"Understood," Neko replied as she cut on her leg closed smoothly under the healer's direction. "I had no intention of passing this way again anyway."

The Apollan Saint stood and looked down at Neko. "You have much to learn yet, Ankoku Dragon, despite the enormous potential I sense within you. You have been touched by Ares, and that may itself cripple your efforts to grow. This lesson," and he nodded again at the still, snow-covered forms around them, "nearly cost you your own life. You must know your own mind, your own self before you can fulfill your potential. Take care, little one." A mist swirled around the man, and when it blew away there was no sign of him save the footprints in the snow next to her. None lead away...Neko shivered, abruptly aware of how cold and tired she was now that the healer's cosmo no longer helped support her. Time to think on his words later. First thing now was to find shelter and get some sleep before she collapsed again...and in this weather, the cold would kill her as surely as her pursuers could. She forced herself to her feet and began to cast about with all her senses for some shelter to protect her from the wind that was beginning to whip across

the rough landscape. Finally finding some boulders in a lee of a cliff, she collapsed within that protected hole and used the energy of her cosmo just enough to keep herself from freezing, all the while hating snow and cold. Exhausted, she let herself fall into a half-sleep in which her body could finish healing itself of the hurts it had taken, and in which she could banish the unwanted thoughts the Apollan Saint had brought to her mind. Including one that perhaps she was already damned, even without swearing fealty to the War God.

Somewhere out in the snow, another figure - surrounded by the glow of his protective cosmo - smiled quietly to himself as he felt Neko's power field quiet into uneasy slumber. If his words had forced her to start considering just who and what she really was, and what her goals were to be, there was yet hope for the young Saint. She indeed carried the taint of an Ankoku Saint, but had not yet been consumed by the spirit of Death Queen Island. Sighing, he turned his back on his patient and headed back for the village, where his goddaughter would want to know about her rescuer....





THE MANGA FRONT

from ANIMANIA #6

By Tim Eldred

[Tim requested that I reprint the editorial to ANIMANIA #6 so that it would get out to more fans. This looks like a good chance to introduce a new column devoted to commentary on manga - both in Japan and translated for the US market. Submissions are welcomed---RSS]

Having recently attended the Chicago Comic Con, I had the opportunity to meet and speak with Fred Burke of Eclipse Comics, who works chiefly on the translations of AREA 88. Slightly cheesed at the prospect of AREA and other Eclipse mangas being dropped over this silly LUM argument, I trawled to find out exactly what was going on between Eclipse and Viz Communications. What Fred told me was surprising to say the least.

From the beginning, Viz came down hard on Eclipse Comics. Not necessarily to do a good job on their manga (though I'm sure that was always the intent) but to do the job THEIR way. This resulted in more than a few transliteration flounders (which accounts for the awkward dialogue in early issues of AREA) and plenty of bad feelings between companies. Sexism in business practices also ran high. Cat Yronwode, Eclipse's chief editor, found herself the victim of the old Japanese philosophy of no-women-in-the-workplace. Thusly, many of the Japanese businessmen at Viz (which, incidentally, is not an American company; it is the American branch of Shogakukan Publishing) decided that she

could not possibly be regarded as highly as her male subordinates. What it boils down to is American vs. Japanese business philosophy. They are no more compatible than the languages.

For almost a year, Eclipse made the best of the difficulties, and after a time Viz began to let up, granting them more latitude to get things done, so long as integrity was maintained. Then it came time to choose some new titles for the lineup. Having wanted to publish HOKUTO NO KEN, NAUSICAA, and URUSEI YATSURA right from the beginning, Eclipse was disappointed to only be granted the latter, in addition to an obscure strip called XENON. Then the feces hit the proverbial fan.

Viz went back to their old methods of control when it was decided to produce LUM. It would be done their way, with their translations, and their terms for publication. This included printing the book in Japan. Furthermore, it appeared Viz (not Eclipse) was not interested in renewing the contracts in late 1988 to continue AREA and KAMUI. Coincidentally, contract-signing time would come up just after MAL and XENON ceased publication, and the current storyline of KAMUI reached its conclusion. It was looking more and more like a setup.

Finally, a meeting of the two companies was called and the Eclipse people asked for clarification. Viz told them that publication of the manga would continue in America; they had made a five-year commitment to bring over a tremendous volume of material. When Eclipse asked if that five-year plan involved eliminating Eclipse after year one, Viz went dead silent.

As far as business practices go, you can inject your own morals into the situation. From a marketing standpoint, Viz made a smart move by jamming their foot in the American door, utilizing the resources of an established comic publisher (but not a Marvel or a DC, who would be too big to manipulate) to break the ice. Then, when the market is secure, they cut off the company and start moving on their own. From a humanistic standpoint, Viz' practices are appalling. It takes no small effort for a company like Eclipse to commit themselves to a project of this scope, which involves full-scale marketing, publicizing, testing, production hours, dealer solicitation for twice as many issues per year as their normal products, ad nauseam. Having done that roadwork, Eclipse now prepares to reap the financial and commercial rewards when they find their livelihood yanked out from under.

Thankfully, Eclipse has APPLESEED to pick up the pieces. With the aid of Studio Proteus, they will remain in the manga game for some time. But, naturally, the fans will suffer the most. Those of us hoping for the entire run of AREA 88 will probably be denied. If it does continue under the Viz umbrella, we can expect a lapse in quality.

To look ahead, I can't honestly picture myself refusing to buy Viz comics because of their treatment of Eclipse in this case. In the end, the material speaks for itself, usually with enough strength to overshadow any behind-the-scenes politics.

But if this becomes standard practice for bringing Japanese comics to America, nobody will come out on top.

[Editor's note: The most effective way to tell Viz that you feel that they have overstepped the bounds of acceptable behavior in America is to:

- a) write them a letter and politely but firmly tell them so;
- b) refuse to purchase their publications;
- c) support the manga publications of other companies whose behavior is better

Viz Communications can be reached at the following address:

Viz Comics
P.O. Box 77010
San Francisco, CA 94107



Remember, if you disagree with a business' methods or morals, complaining about it will do you no good unless you are willing to quit spending your hard-earned shekels on the products the company puts out! Most businesses care little about anything other than their profits, so to affect them you have to be willing to do more than just complain - you have to take your business elsewhere if they do not reform their act.]



ANIME MUSINGS

The Helen of Troy Syndrome
by Susan B. Houston

I have noticed a particular trend among many of the women portrayed in Japanese animation. I prefer to call it the Helen of Troy syndrome. (If you are not familiar with your classics, go and look it up in the dictionary, or this won't mean much to you.) Many a series in animation has one of these women (girls, young ladies) who has had this syndrome forced upon her.

The basic warning signals are easy to detect:

- 1) Practically every male in the series, good or bad, wants her.
- 2) She either possesses:
 - a. some incredible talent, like psychic power
 - b. beauty beyond the lot of mortals
 - c. some object that is worth a great deal
- 3) She is kidnapped occasionally.
- 4) She doesn't know why she is being constantly pursued and she wishes that people would leave her

alone.

Now, let's consider some females who fit into these guidelines.

I. Lum of URUSEI YATSURA. Undoubtedly, she is pursued by or longed for by a large number of the series' male population. She certainly has talent --- how many girls do you know that can fly and zap people? And Lum is only interested in her Darling, and could care less about Mendo, Rei, or Lum's guard.

II. Minmay of MACROSS. Well, not every male in the series is after her, but Lynn Kaifun/Kyle is interested, as well as Hikaru/Rick. Her song can soothe the savage beast, and she has looks to boot. She has at least one abduction on her record, attributed to Kamjin Kravshera/Khyron.

III. Mai of MAI THE PSYCHIC GIRL. One girl so afflicted with the syndrome that she has a whole series named after her. Now, she does vary a bit from the typical mode, since she is too young to be a love interest, but certainly a large number of males are interested in her future-Intetsu, Ryu of the Wisdom Alliance, and Kaieda. She has a strong psychokinetic power. And all this poor girl wants is a normal life like any Japanese schoolgirl.

IV. Sheeta of LAPUTA, FORTRESS IN THE SKY. In a similar position to Mai, since she is really too young for a love story, but still she creates quite a stir among Dora's crew on the tiger moth, not to mention the bond between her and Pazu. She has a lovely little amulet that is very valuable to Muska, who'll do anything to find Laputa (so he abducts her the prescribed number of times). And one can tell that she would be much happier left alone, with Pazu.

All of these situations are really mild in comparison to the Helen of Troy-itis (or HOTS, if you want to be cute) that can be found in the girls' manga of the seventies. One particular series, called KING'S CREST, has a heroine named Carol who is abducted, kidnapped, beat, almost raped, almost drowned, and generally given a bad time. And all for the sake of love. And just because she has blonde hair. At least four different men (a king or two, a prince, and a pharaoh) are after her. This poor girl has endured this syndrome through over 19 volumes, and I think there are more to come.

I'm sure that if you consider it, you can think of several more anime females who suffer from HOTS. Now I leave it to the psychologists among us to figure out why this theme prevails in anime. Certainly, it doesn't give much leeway to the feminists.

The Cartoon/Fantasy Organization Proudly Presents

The latest in its series of
Japanese Series Overviews

The Saint Seiya Series Review

by Patricia Munson-Siter

This 120 page, 8.5 x 11 fanzine has a full color cover and contains the following chapters:

- 1 Story Background
- 2 Episode Synopses (1st Season)
- 3 Comments
- 4 Saint Seiya: The Manga
- 5 First Saint Seiya Feature
- 6 Saint Seiya Music
- 7 Greek Mythology
- 8 Constellations
- 9 Scorecard of Saints
- 10 Saint Seiya Roleplaying

The Saint Seiya Series Review includes material that was published in the January 1988 New C/FO Bulletin. This publication is available by mail from the Cartoon/Fantasy Organization at the following (postage-paid) prices:

C/FO members	\$11.00
Non-members	\$13.00

Make checks payable to the Cartoon/Fantasy Organization (P.O. Box 18261, San Antonio, TX 78218-0261). Allow six to eight weeks for delivery (as the color covers are printed out-of-state).

LETTERS TO THE EDITOR

A. Neal Wingate Responds

In the interest of equal time for different views please print this in its entirety in the C/FO-San Antonio section of the September '88 issue of Celluloid Diversions. Thank you.

To All:

I did not know that I was banned for one year from the C/FO San Antonio tape library until I received a call from R. Stukey in July after I had sent in my tapes. In Mr. Stukey's only letters (In January) on the matter, he stated that I would be banned until I complied with certain requests, as I had done so, and as I had not heard anything else from Mr. Stukey or the Board on the matter I assumed the ban had ended.

Since the Board and Mr. Stukey neglected their professional duty to inform me in a letter or phone call about the ruling of a ban for one year until July I have asked the Board to deny Mr. Stukey's motion that I be banned for two more years since that motion is based on the incorrect assumption that I knew of the one-year ban and sent in tapes anyway.

Obviously if I had known that I had been banned for one year I would not have sent tapes in since it was a waste of my time and my money, and I risked the wrath of R. Stukey. There is no gall involved, I had no knowledge of the matter due to a lack of follow-through on the Board's and Mr. Stukey's part.

I would like the Board to have the professional courtesy to inform me personally of their decisions instead of in a newsletter. I should mention that I was not receiving either the C/FO-Communications or Celluloid Diversions at that time and so could not have found out that way but the Board should have informed me personally in any case. I feel that the ultimate responsibility for this situation lies with the Board and Mr. Stukey since they did not inform me.

I do not feel that age should be used to partially excuse Juan Gonzalez from being banned for a year. He is 16 but he is also a cognitive, reasoning, young adult who was fully aware of what he was doing. C/FO's rules and policies should apply to all equally with no exceptions. Those who break the C/FO's tape policies should receive the same standard one year ban. That the one-year ban is standard was stated by Mr. Stukey in the last

Celluloid Diversions

Thank you. I have had the courtesy to send a letter to the Board and Mr. Stukey on the matter at least he won't find out through a newsletter. I hope this gets printed in Celluloid Diversions, though I somewhat doubt it. You should know that R. Stukey has virtually accused me of stating falsehoods before. I have sent him proof that what I said was indeed true as it is in this situation.

A. Neal Wingate Jr.

I was quite amused by your latest letters on your activities as a video pirate. I do not see why you sent them to the general C/FO board as the general C/FO board has no say in the matter whatsoever! You are accused by C/FO-San Antonio of violating C/FO-San Antonio's tape dubbing rules by requesting and obtaining tape dubs from C/FO-San Antonio while charging others for your dubbing services (your policy was stated in PRINT in C/FO-Tampa's first newsletter). You are being punished by C/FO-San Antonio - the general C/FO has no say in the matter. C/FO-San Antonio has the tape library, not a penny of the general C/FO's money has gone into it, therefore C/FO-San Antonio makes the rules and metes out the punishments to those VERY RARE people who attempt to obtain copies from us while selling copies to others!

In regard to the tapes you recently sent to C/FO-San Antonio. If you thought that it was okay to send tapes to C/FO-San Antonio, why did you send them to Robert Gibson instead of to myself? The taping rules printed in the July issue of Celluloid Diversions which you do now receive stated that all tapes were to be sent to me! You cannot say that it was out of habit as the only tapes we have received from you in the past were sent to me, not to Robert! It looks to me, at least, as if you were simply trying to sneak some tapes by since it is well-known in fandom that Robert is easier to deal with than I am.

You were informed of the ban by C/FO-San Antonio. I sent you a one-line letter on the subject after C/FO-San Antonio's March meeting. It stated "As you have provided no evidence that you have fully complied with C/FO-San Antonio's directives in regard to your recent violation of C/FO-San Antonio's taping rules, C/FO-San Antonio has voted to ban you from obtaining tapes from C/FO-San Antonio (or from anyone who obtains tapes from C/FO-San Antonio) for one year." Perhaps you did not receive this letter, but as it was never returned by the post office, we must assume you did.

As for falsehoods, the January letter required you to RETURN any and all "gift tapes" that you had obtained from your activities as a video pirate - you were told to return the original tape you were given, even if you had already recorded something on it. There was no provision in this requirement for you to ask the people who gave you the tapes if they really wanted them back and to only return those tapes that the "donors" were rude enough to demand their tapes be returned when you asked them, we

told you to return them ALL. I have a letter from you stating that you fully complied with C/FO-San Antonio's terms. I also have a letter from a general C/FO member of C/FO-Tampa stating the following.

Today, I received copies of Mr. Wingate's letters to you and the C/FO Florida members. As President Reagan would say, "They got my Irish up." As for complying with your regulations of Mr. Wingate returning "all gift tapes," I can swear that he never returned any that I gave him as payment for dubbing. As far as I know, I did not hear anyone else say that he returned any tapes - but that does not mean that he did not. In my case, he did offer to return the tapes when I mentioned it to him, but I told him that he did not have to. Still, I feel that his letters insinuate that he did return all gift tapes - and he did not.

If you did not return his tapes, could not have fully complied with all our requirements - as you have stated that you have - because our requirements were to return all "gift tapes" period, not just return those that the people you had charged actually said they wanted back!

As for Mr. Gonzalez, under the laws of every state in this nation, minors are treated differently than adults and I am only following the general legal practices of the US in recommending a lighter punishment for Mr. Gonzalez. Several Tampa area members have told me that he only started charging when he saw YOU doing it. If I had any way to prove this, I would be wanting to increase your punishment for "contributing to the delinquency of a minor" by the amount his punishment is reduced.

Finally, I would like to point out where the real ultimate responsibility for this problem lies: it lies with you. You are the one who was charging others for copies (your policy was, if I recall, "you send me three tapes and I'll return two dubbed"). You choose to try to make a profit from making tapes for others and then foolishly tried to get copies from C/FO-San Antonio despite our long-standing and well-known policy of refusing to deal with "for profit dubbers." Those decisions were yours (not mine, not C/FO-San Antonio's, and not the general C/FO's). No one forced you to charge for dubs or to send tapes to C/FO-San Antonio for dubbing! You got caught doing both at once and now have to take your punishment, if you were man enough to charge for tapes, you should be man enough to take C/FO-San Antonio's relatively minor punishment for violating our rules (by obtaining tapes from C/FO-San Antonio while illegally charging others for copies from your own collection)...

Randall S. Stucky,
C/FO-San Antonio Executive

[To see the C/FO-San Antonio's decision on Mr. Wingate and Mr. Gonzales, see "Chapter Notes" in the C/FO-San Antonio section of this issue.]



C/FO-SAN ANTONIO SECTION

SEPTEMBER MEETING SCHEDULE AND EPISODE SYNOPSES

September Meeting: September 11, 1988
at the Winston Apartments' Club Room on Sir
Winston Drive

Times are approximate

- 1:00 - 1:30 Dragon Ball
- 1:30 - 2:00 Mobile Suit Gundam #10
- 2:00 - 2:30 Urusei Yatsura #7
- 2:30 - 3:00 Gatchaman II #8
- C/FO-SA Executive Board Meeting
- 3:00 - 3:30 Cats Eye #7
- 3:30 - 4:00 C/FO-SA Business Meeting
- 4:00 - 4:30 City Hunter #20
- 4:30 - 5:00 Saint Seiya #15
- 5:00 - 5:30 Hokuto no Ken #103
- 5:30 - 6:00 Votoms #28
- 6:00 - 7:00 DINNER BREAK
- 7:00 - 9:00 New Lupin Movie
- 9:00 - 9:30 Lupin III Part III #???
- 9:30 - 10:00 Dirty Pair #15
- 10:00 - ???:?? Requests

Suggested Donation:

C/FO Members - \$1 Non-C/FO Members - \$2

GUNDAM #10: "Garma's Fall"

by Ray Elliott

This episode opens at a party at Jion HQ in New York to celebrate Garma's engagement to Iserina Esserbach, the daughter of the Mayor of New York. As the his honor is not exactly known for his pro-Jion views, Garma's father hopes to win a few points with this match.

As Char listens to Garma and Iserina's conversation on the balcony, an aide interrupts to report that White Base has been located in Los Angeles.

Meanwhile, in the LA area, White Base is looking for a place to hide from the Jion forces searching for her. In the light of the flares the Jions drop, Bright spots the perfect hiding place, a domed sports complex.

Garma decides to find White Base by saturation bombing of the entire area. Meanwhile, Iserina

tries to follow Garma, but is stopped by her father who accuses her of "treason" for agreeing to marry Garma.

After the bombing fails to flush out White Base, Char volunteers to lead a patrol of Zacks out to find it. The suits are spotted as they land and Noah has Amuro go out to draw the Jion force away from White Base.

Char and his men find Amuro about the same time that Amuro finds them. Of course, a fight breaks out between them. During the battle, Char spots White Base but doesn't tell Garma about it, instead he asks him to use his ship's guns to support the other Zack. Doing so will move him right into the line of fire of White Base!

Noah opens up with his ship's guns as well and those of the Guncannon and the Guntank. The Jions are taken by surprise and Garma's vessel suffers a critical hit. When Garma calls on Char for help, Char tells him that he lead him into the ambush and that Garma will die to pay for his father's actions! Garma tries to crash his ship into White Base, but White Base manages to bring his ship down just short of a direct hit. Garma's last thoughts are of Iserina.

The Mayor of New York is informed of Garma's death and tells Iserina and then watches her cry with an extremely satisfied look on his face. When Garma's father on Side 3 is informed of his son's death, his sceptre falls out of his hand. Amuro however, seems to be too shocked to really react.

VOTOMS #28

by David Stowell

Last episode, Chirico was climbing into a Scopedog so he could beat-feet to help his woman trash the B-ATM-03 Fattys flying around their ship. This episode starts with Chirico and Fyana really taking care of business. The Balalant commanders don't look very happy, but then they're sittin' pretty in their fleet watchin' the action on TV. I don't think you'd catch any of THEM doin' any fightin'.

Anyhow, a real epic outer space A.T. brawl is under way when Chirico gets hit with another flashback. His suit gets zagged a couple of times and Fyana has to get him in an air lock and pry his suit open. The enemy commanders must be gettin' kind of

excited, 'cause they make some lemmings run back and forth across the screen while they yell a bit. Anyway, Chirico's hurt pretty bad.

While the Fattys're searching the Love-Boat, Fyana has to sneak into the sickbay for some medicine for Chirico. When the ship suddenly changes course toward some nearby planet, she peeks in on some Fattys who're admiring the view on TV. Back with Chirico, Fyana demonstrates how a Real Woman takes care of her Man. (Jake Sluggo says she can give him medicine any time and he'll even use a breath mint first - Real Men are considerate like that.)

Chirico says a few words while Fyana gets a missile-launcher ready and when this IN-considerate Fat-boy pops the door down, she pops him a rocket in the face. A good lesson for all. When Chirico falls asleep, Fyana zips off to play Smash-the-Rats with the Fattys. When a couple of Fat-boys spot her, she jumps onto an open Scopedog and does a great stunt driving trick before jumping in. (Barbra-Anne Sluggo sometimes pulls the same trick at the market. But then, she looks a lot like Fyana, so it's okay.) While zippin' around, Fyana goes over a balcony, and a real dim Fatty gets a face full of lead lookin' over the edge. A bunch of Fat-boys wrecking the ship's engine get blown away like lint and everything (especially Fyana) is lookin' real good when her Scopedog gets scragged. A Real Woman can be just about as dangerous on foot though. Using the access tubes, Fyana keeps the Fattys running around 'till they decide to go home.

Meanwhile, the secret society is gettin' Ypsilon ready to take on Chirico. The nastiest bit is makin' him watch a soap-opera --- that's INHUMAN! Worse, they made Chirico and Fyana the main characters --- that's sick. Fyana's busy giving Chirico an IV at the fade-out.

LUPIN III by Ray Elliott

This episode starts with Zenigata capturing Lupin and putting him in jail. A large man in black breaks him out and takes him to meet his boss. The Boss asks Lupin to get a key from a bank.

Lupin gets the key and gets away from the police by tossing large bills from the roof. Fujiko stops by and gives Lupin and his friends a ride from the bank.

That night, while Lupin and his friends are talking

about what the key is for, the boss's man crashes a mack truck into the warehouse that they are in and gets a key from Fujiko.

Unfortunately, after he calls up his boss, the henchman finds out that Fujiko gave him the wrong key. The next day, Fujiko is captured by the henchman and Lupin meets the guy Fujiko was with when this adventure began. Also, we have a special guest appearance by President Reagan.

That night, Lupin goes to the White House and, using the key he stole from the bank, steals the President's car. Now we find out that the Boss's plan is to switch cars and replace the President's car with one that is not bulletproof so his henchmen can kill the President.

Lupin foils the attempt and frees Fujiko. Jigen and Goemon help Zenigata capture the bad guys as they try to escape in what they thought was the bulletproof car (but wasn't). The last scene we see is Lupin and Jigen laughing over the fact that Zenigata got all the credit for foiling the killers.

CHAPTER NOTES

[This is the same thing that used to be called "A Letter from the Executive", I changed the name because this column hasn't really resembled a letter much in some time.]

First of all, I'd like to thank all C/FO-San Antonio members for their co-operation at the August meeting. We had to move to a back-up meeting place with only about 18 hours notice do to a scheduling snafu. While this backup meeting location was nice, it did not have the separate rooms we are used to (and therefore dubbing was not allowed) and its air conditioner was not the best. Everyone, for the most part, cooperated and your cooperation was appreciated! For those who could not dub and/or who came from out-of-town and had trouble finding our substitute location, I am sorry for the inconvenience, but remember that it could have been worse, the meeting could have been cancelled!

DUBBING PROBLEM RESOLUTIONS: The C/FO-San Antonio Executive Committee met at the August C/FO-San Antonio meeting and unanimously approved the following punishments for Juan Gonzalez and A. Neal Wingate for their violations of C/FO-San Antonio's "no-profit dubbing policy" (see "Chapter Notes" in the August issue and Wingate's letter in this issue for more information on what is going on here).

For Juan Gonzalez: Juan Gonzalez was banned from obtaining tapes from C/FO-San Antonio (or from anyone who wishes to obtain tapes from us) until January 1, 1989.

For A. Neal Wingate: In consideration of Mr. Wingate's repeated attempts to get around the one-year ban placed on him by C/FO-San Antonio and his apparent failure to return ALL the so-called "gift tapes" he illegally charged others for copies from his video collection, to wit:

- 1) his failure to return all "gift tapes";
- 2) his attempt to obtain tapes from C/FO-San Antonio in July;
- 3) his attempt to obtain tapes from David Merrill (by telling him that none of the Tampa people Dave had made tapes for would let him copy their tapes - without, of course, telling David WHY they would not make copies for him);

his ban was made INDEFINITE. It will expire one year after he proves to the satisfaction of the C/FO-San Antonio Executive Board that he has returned all "gift tapes". However, each time he is caught trying anything to get around this ban (including failing to tell others that he requests tapes from that he is banned by C/FO-San Antonio), the year (if it has started) will start over again. This puts the burden of reforming his act squarely on the shoulders of Mr. Wingate.

Please do not make dubs for, trade tapes with, or allow tapes under your control to be dubbed by either of these two gentleman while they are banned by C/FO-San Antonio or you will be in violation of the C/FO-San Antonio Tape Dubbing Pledge and may lose the privilege of obtaining tape copies from C/FO-San Antonio. I have been warned by others that Mr. Wingate has been known to use other names, I do not know if this is true or not, but if you receive tapes for dubbing from someone in the Tampa area who you have never heard of, you might want to check first and dub later.

This is the first time in C/FO-San Antonio's three year history of making free dubs for all comers that we have had to take action against anyone for violating our "no dubs for video pirates" rule, hopefully it will be the last time we have to do this! One thing has definitely been changed by these problems, however. Before, we trusted people to not dub for profit, now we do not trust anyone and require signed statements from everyone. If this bothers you and seems rude and unfair, you now know who to thank!

DUBBING REPORT: Well, we received a lot of

tapes in August, far more than I had expected. No copying was done while I was at Worldcon, so we are a bit behind - please be patient. The following tapes are new additions to the collection:

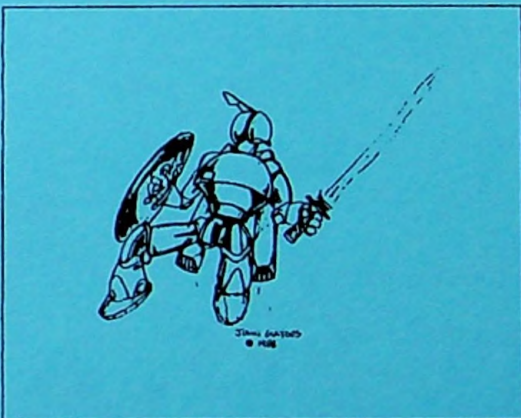
M036	2hr*	Gundam IV: The Revenge of Char
X044	4hr	New Lupin Movie, Kujaku ou Kikansai, Dominion I, Dominion II, What's Michael #1
X045	4hr	Sukeban Dekka II (final ep), Sukeban Dekka III #1, Project Ako III, The Samurai, Dragon's Heaven, Kamen Rider Black ep
X046	2hr	Black Magic M-66, Madox-01, Patlabor
X047	2hr	Dirty Pair #3,5,8 (subtitled), Dynaman (Eng) #1,2

Anyone who sent me tapes before 1 July 1988 and still has not received them, please drop me a line. At least one person's tapes from that time period have been eaten by the US Mail and as I mail off tapes in large batches once a week or so, I'm afraid that some of the others mailed in that bunch may have gone between as well!

BANNED LIST: The following individuals have been banned from obtaining tapes from C/FO-San Antonio (and from anyone who wishes to obtain tapes from C/FO-San Antonio) until the dates indicated for attempting to obtaining tapes from C/FO-San Antonio while charging others for copies from their collection.

Juan Gonzalez (banned until January 1, 1989)
A. Neal Wingate (banned INDEFINITELY)

Randall S. Stuke
Chapter Executive





Kellaway